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PHILIP THE GOOD AND ST. JOHN THE BAPTIST  
BURGUNDIAN STONE GROUP IN EXHIBITION  
OF GOTHIC TAPESTRIES AND SCULPTURE

thusiastic audiences—a total attendance of 6708, an average of 248—testify that the generosity and public spirit of Mr. Taft are appreciated. To the gratitude shown by those who attend, the Art Institute adds its thanks.

## GOTHIC TAPESTRIES

ON page 76 is found a reproduction—which may suggest the surpassing beauty of the original—of a fifteenth century French tapestry, probably made as a gift to a church or convent. The subject is the Crucifixion. Below the cross are Mary Magdalen and Joseph of Arimathea, the Virgin and St. John, and three kneeling figures evidently representing the donors. The figures in this piece stand out against a *mille fleurs*—"thousand flower design"—background, which is often seen in those early figured hangings.

The tapestry pictured is one of twelve assembled by Abram Poole for a loan exhibition, which also includes a few pieces of Gothic sculpture. It will remain until May 16. There are both French and Flemish tapestries, dating from the late fourteenth to the sixteenth century, all displaying the fine decorative quality seen in Gothic designs. There is an interesting variety of subject, both sacred and "profane." The "Credo," the "Knight's Vow," and the "Ecce Homo," beautiful examples of early sixteenth century Flemish weaving, are from the J. P. Morgan collection. The "Ecce Homo" is said to have been woven by the weaver of the scene from the Life of the Virgin in Saragossa Cathedral. "Solomon and the Queen of Sheba," Flemish, fifteenth century, gave its designer opportunity for lavish treatment of costumes and accessories. Other "profane" subjects are two of Petrarch's Triumphs—the "Triumph of Fame" and the "Triumph of Time"—a complete set of which, from the same designs,

is in the imperial Austrian collection, and the "Royal Betrothal" and "Tower of Jealousy," both of which came from Skipton Castle in Yorkshire.

Weaving of the kind found in these medieval tapestries was known to ancient civilization; but it was not until the fourteenth and fifteenth centuries that the finest tapestries extant were produced in Europe. Although Germany may possibly deserve the credit of having produced the earliest tapestries, it was in France and Flanders that the art flourished, and as early as 1382 there were fifty thousand workmen on the loom in the small town of Louvain alone. The tapestries were used for decoration both in homes and in churches and even on the streets on gala occasions. Few of the early hangings can be dated with ac-

curacy, and the designers of them are seldom known. The finest ones are distinguished by certain conventions, such as the absence of perspective, the all-over design, and the narrowness—or entire lack—of borders.

The Burgundian Gothic stone group



LADY SARAH BUNBURY—BY SIR JOSHUA REYNOLDS  
IN THE W. W. KIMBALL COLLECTION OF PAINTINGS

pictured on page 74 is a fifteenth century portrait effigy of Philip the Good and St. John the Baptist, a fine example of naturalistic sculpture, probably from the church of the Chartreuse, which Philip the Bold began building in the second half of the fourteenth century.